

D

JAMBO AFRICA

DAS WERK

Mario Bürki

Während meiner Afrikarundreise wurde ich doch sehr beeindruckt von der Landschaft, der Tierwelt und den Menschen. In dieser Komposition versuche ich, einige meiner Eindrücke der Länder Tanzania, Kenya und deren Nationalparks wie der „Serengeti“ des „Lakes Manyara“, der „Massai Mara“ oder des „Ngorongoro Kraters“ wiederzugeben.

Folgende Bilder habe ich in meiner Komposition beschrieben:

Sunrise in the Serengeti - Sonnenaufgang in der Serengeti

Das Wort „Serengeti“ ist abgeleitet aus der Massai-Sprache und bedeutet „das endlose Land“. Die Serengeti ist einer der grössten Nationalparks der Welt. An einem Tag waren wir nahezu 14 Stunden im Auto auf Safari. Eindrücklich war der Moment des Sonnenaufgangs: Der ganze Himmel erstrahlte in den verschiedensten Farbtönen!

Long Roads and far Skyes – Lange Strassen und die weite des Himmels

Nirgendwo sonst hatte ich das Gefühl der Verlorenheit wie auf den endlosen Strassen der Serengeti. In alle Richtungen das gleiche Bild: Steppe, soweit das Auge reicht!

Wildlife at Lake Manyara – Die wilden Tiere beim Lake Manyara

Unzählige Elefanten und Löwen sind am Lake Manyara zu bewundern. Der See nimmt ungefähr einen dritten der Nationalparkfläche ein. Ein fröhliches Schauspiel der Natur, wie die Jungtiere der Löwen herumtollen!

Zebras and Gnus

Das Zebra und das Gnu ziehen immer gemeinsam durch die Steppen, dies wohl aus dem Grund, dass das Zebra hervorragende Augen besitzt und das Gnu mit einem starken Geruchssinn ausgestattet ist. Unzählige Tiere lassen sich beim Weiden zuschauen. Oft fuhren wir mitten durch die Herden hindurch, ohne das sich die Tiere stören liessen!

The Jambo Song

In jeder Lodge und bei jeder Gelegenheit wurde einem dieses Lied zu Ohre getragen, so dass ich nicht daran vorbeikam, es in diese Komposition einfließen zu lassen:

Jambo bwana

Jambo, Jambo Bwana,
Habari gani, Mzuri sana.
Wageni, mwakaribishwa,
Kenya yetu Hakuna Matata

Hallo, Hallo Mister,
Wie geht es Ihnen? Sehr gut!
Urlauber, Ihr seid willkommen!
In unserem Kenya gibt es keine Probleme!

DER KOMPONIST

Mario Bürki wurde am 26. Oktober 1977 geboren. Er studierte Blasmusikdirektion am Konservatorium in Bern und erreichte am Diplom sowie dem Höheren Studienausweis das Prädikat „Sehr Gut“. Bürki besuchte Meisterkurse bei U.P. Schneider (Komposition) und Toshiyuki Shimada / Andreas Spörri (Dirigieren). Sein erstes grosses Werk - Szenen aus: Max und Moritz - erreichte am Kompositionswettbewerb der World Association for Symphonic Bands and Ensembles (WASBE) in Luzern den zweiten Preis und seine Komposition Indian Fire wurde am Wettbewerb Flicorno d’Oro Junior (Italien) mit dem Spezialpreis für das originellste Konzertstück ausgezeichnet. Zwei seiner Werke (Cap Hoorn und 1405: Der Brand von Bern) wurden an der Mid-Europe in Schladming uraufgeführt. Im November 2005 wurde 1405: Der Brand von Bern vom weltbekannten spanischen Blasorchester „La Artística Buñol“ in Valencia aufgeführt.

Mario Bürki ist Musikschulleiter an der Musikschule der Jugendmusik Ostermundigen. Als Instrumentalist spielt er Trompete, Klavier und Orgel. Mario erhält regelmässig Kompositionsaufträge.

E

JAMBO AFRICA

THE COMPOSITION

Mario Bürki

On a recent trip I collected many impressions of Africa's nature, its animals, and its people. In this composition I am trying to describe some of my impressions of the countries Tanzania, Kenya, and their national parks, as well as my impressions of the „Serengeti“, the „Lakes Manyara“, the „Massai Mara“, or the „Ngorongoro Crater“.

I am describing the following impressions in my composition:

Sunrise in the Serengeti

The word „Serengeti“ derives from the Massai-language and means „the land with no end“. The Serengeti is one of the world's biggest national parks. One day we spent nearly 14 hours in the car on safari. Really impressive was the sunrise. The entire sky was shining in all different colours!

Long Roads and far Skyes

Never before did I have such a forlorn feeling than when traveling on the never ending streets of the Serengeti. The same view, no matter what direction. Steppe, all the way to the horizon!

Wildlife at Lake Manyara

Countless elephants and lions can be admired at Lake Manyara. The lake covers about a third of the entire size of the national park. It is a happy display of nature, watching the young lions play!

Zebras and Gnus

Zebras and gnus always travel through the steppe together. Probably because zebras have great vision and gnus have a great sense of smell. We witness countless animals grazing together. Often the animals didn't let themselves be bothered by us, carefully driving through the middle of the herd!

The Jambo Song

This song was being sung in every hut we stayed in at every opportunity. I had no choice but to include it in my composition.

Jambo bwana

Jambo, Jambo Bwana,
Habari gani, Mzuri sana.
Wageni, mwakaribishwa,
Kenya yetu Hakuna Matata.

Hello, Hello Sir,
How are you? Very fine!
Foreigners, you're welcome!
In our Kenya there is no problem!

THE COMPOSER

Born the 26 October 1977, Mario Bürki studied wind orchestral conducting at the Berne conservatory. He also followed courses in composition with Urs Peter Scheider and conducting under the direction of Toshiyuki Shimada and Andreas Spörri. His first grand scale work Scenes of Max and Moritz gained a second place in the composition contest in Lucerne organized by the World Association for Symphonic Bands and Ensembles (WASBE). During the Flicorno d'Oro junior contest (Italy), Indian Fire was awarded a special prize in acknowledgement of its originality. Mario Bürki is regularly commissioned to write for Wind and Brass Band. Two of his works (Cap Hoorn und 1405 : Der Brand von Bern) were premiered at the Mid-Europe Conference in Schladming and several have been chosen as set test-piece for contests. Alongside his composing he conducts various Wind Bands and teaches trumpet and theory. Mario himself plays the trumpet, the piano and the organ.

Instrumentation

JAMBO AFRICA

Mario Bürki

Dauer / Durée / Duration: 8.12''
Schwierigkeitsgrad / Degré de difficulté / Grade: 3

Blasorchester / Musique d'harmonie / Wind Band

Piccolo
1st Flute
2nd Flute
Oboe
Bassoon
Clarinet Eb
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bassclarinet Bb
1st Alto Saxophone Eb
2nd Alto Saxophone Eb
Tenor Saxophone Bb
Baritone Saxophone Eb
1st Cornet Bb
2nd Cornet Bb
1st Trumpet Bb
2nd Trumpet Bb
3rd Trumpet Bb
1st Horn Eb/F
2nd Horn Eb/F
3rd Horn Eb/F
1st Trombone Bb/C
2nd Trombone Bb/C
3rd Trombone Bb/C
Euphonium Bb/C
Tuba Bb/Eb/C
Contra Bass
Timpani
Percussion 1
Percussion 2
Mallets

DEMO SCORE

JAMBO AFRICA

20 Jahre Musiklager Seeland
ermöglicht durch die Burgergemeinde Orpund

Mario Bürki

Sunrise in the Serengeti
freely ($\text{♩} = 60$)

Soprano Cornet Eb

Solo Cornet Bb

Repiano Cornet Bb

2nd Cornet Bb

3rd Cornet Bb

Flugelhorn

Solo Horn Eb

1st Horn Eb

2nd Horn Eb

1st Bariton Bb

2nd Bariton Bb

1st Trombone Bb

2nd Trombone Bb

Bass Trombone C

Euphonium

Bass Eb

Bass Bb

Timpani

Percussion

Percussion

Xylophone

DEMO SCORE

REHEARSAL

p

A musical score page for an orchestra. The page shows staves for various instruments:

- Sop. Cor.
- Solo-Cor.
- Rep.-Cor.
- 2nd Cor.
- 3rd Cor.
- Flhn.
- Solo-Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Trb.
- 2nd Trb.
- B. Trb C
- Euph.
- Bass in Eb
- Bass in Bb
- Timp.
- Perc.
- Perc.
- Xyl.

The score includes dynamic markings such as *f* (fortissimo) and *p* (pianissimo). A large red diagonal watermark reading "DEMO SCORE" is overlaid across the page.

7

Sop. Cor. *f*
sing:
Humm

Solo-Cor. *f*
Rep.-Cor. *f*
2nd Cor. *f*
3rd Cor. *f*
sing:
Humm

Fln. *mf*

Solo-Hn. *mf*
mf

1st Hn. *mf*

2nd Hn. *p*
sing:
Humm

1st Bar. *p*
sing:
2nd Bar. *p*
sing:
Humm

1st Trb. *p*
sing:
Humm
sing:
2nd Trb. *p*
sing:
B. Trb C. *p*
sing:
Humm

Euph. *f p*
sing:
Humm

Bass in Eb *p*
p

Bass in Bb *p*
p

Timp. *p*
p

Perc. *p*
B.D.

Perc. *p*
p

Xyl. *p*
Various Serengeti Sounds: play freely on Cymbals, Woodblocks etc.

DEMO SCOPE

11

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Xyl.

DEMO SCORE

Change to Marimba

14 Long Roads and far Skies
Moderate $\text{♩} = 120$

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Perc.

Mar.

DEMOSCORE

Cue Sop.

sforzando (sfz) **p**

p

p

Clap Hands

Clap Hands

Clap Hands

Clap Hands

Clap Hands

Clap Hands

f

p **Floor Tom**

f **Egg Shaker**

f **Marimba (or Xylo with soft sticks)**

f

This musical score page contains ten staves of music for various instruments. The instruments listed on the left are Sop. Cor., Solo-Cor., Rep.-Cor., 2nd Cor., 3rd Cor., Fln., Solo-Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb C, Euph., Bass in Eb, Bass in Bb, Timp., Perc., Perc., and Mar. The score includes dynamic markings such as **sforzando (sfz)**, **p**, **f**, and **f**. A large red diagonal watermark reading "DEMOSCORE" is overlaid across the middle of the page. Several staves also have specific instructions written above them, such as "Cue Sop.", "Clap Hands", and "Marimba (or Xylo with soft sticks)". The page number 5 is located in the top right corner.

22

Sop. Cor. *f*

Solo-Cor. play

Rep.-Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Fln. *sfp* *f*

Solo-Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *sfp* *f*

2nd Bar. *sfp* *f*

1st Trb. *x.. x.. x.. x.. x.. x.. x.. x..*

2nd Trb. *x.. x.. x.. x.. x.. x.. x.. x..*

B. Trb C *x.. x.. x.. x.. x.. x.. x.. x..*

Euph. *x.. x.. x.. x.. x.. x.. x.. x..*

Bass in Eb *x.. x.. x.. x.. x.. x.. x.. x..*

Bass in Bb *x.. x.. x.. x.. x.. x.. x.. x..*

CL *x.. x.. x.. x.. x.. x.. x.. x..*

Perc. *x.. x.. x.. x.. x.. x.. x.. x..*

Perc. *x.. x.. x.. x.. x.. x.. x.. x..*

Mar. *x.. x.. x.. x.. x.. x.. x.. x..*

DEMO SCORE

30

26

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Eup.

Bass in Eb

Bass in Bb

CL

Perc.

Perc.

Mar.

DEMO SCORE

This is a musical score page for an orchestra and band. The page contains 5 systems of music, each with 6 measures. The instruments listed on the left are: Sop. Cor., Solo-Cor., Rep.-Cor., 2nd Cor., 3rd Cor., Fln., Solo-Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb C, Eup., Bass in Eb, Bass in Bb, CL, Perc., Perc., and Mar. Measures 26-29 show various melodic and harmonic patterns for the woodwind section. Measure 30 begins with a rest for most instruments before continuing with rhythmic patterns. A large red watermark 'DEMO SCORE' is diagonally across the page.

32

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Eup.

Bass in Eb

Bass in Bb

CL

Perc.

Perc.

Mar.

Timpani

DEMO SCORE

This is a musical score page for a symphony orchestra. The page contains 18 staves of music. The instruments listed on the left are Sop. Cor., Solo-Cor., Rep.-Cor., 2nd Cor., 3rd Cor., Fln., Solo-Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb C, Eup., Bass in Eb, Bass in Bb, CL, Perc., Perc., and Mar. A large red diagonal watermark 'DEMO SCORE' is overlaid across the middle of the page.

38

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flnh.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Pk.

Perc.

Perc.

Mar.

42

DEMO SCORE

44

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flnh.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Pk.

Perc.

Perc.

Mar.

The music is in common time and key signature B-flat major. The vocal parts (Sop. Cor., Solo-Cor., Rep.-Cor.) sing sustained notes. The brass section (2nd Cor., 3rd Cor., Flnh., Solo-Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb C, Euph.) play eighth-note patterns. The woodwind section (Sop. Cor., Solo-Cor., Rep.-Cor., 2nd Cor., 3rd Cor., Flnh., Solo-Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb C, Euph., Bass in Eb, Bass in Bb) play eighth-note patterns. The percussion section (Perc., Perc., Mar.) plays eighth-note patterns. The strings (Pk.) play eighth-note patterns. The vocal parts (Sop. Cor., Solo-Cor., Rep.-Cor.) sing sustained notes.

50

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flnh.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Pk.

Perc.

Perc.

Mar.

57 Wildlife at Lake Manyara
Fast African Beat $\text{♩} = 144$

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flnh.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Pk.

Perc.

Perc.

Mar.

DEMO SCORE

60

Sop. Cor. Sing: Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

Solo-Cor. Sing: Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

Rep.-Cor. Sing: Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

2nd Cor. Sing: Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

3rd Cor. Sing: Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

Fln. Sing: Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

Solo-Hn. Sing: Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

1st Hn. Sing: Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

2nd Hn. Sing: Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

1st Bar. Sing: Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

2nd Bar. Sing: Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

Sing: Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

1st Trb. Sing: Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

2nd Trb. Sing: Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

B. Trb C. Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

Euph. (play) *mf*

Bass in Eb

Bass in Bb

Congas

Perc.

Perc.

Mar. Sing: Jam - bo Jam - bo, Jam - bo Ma-nya - ra Jam - bo Jam - bo,

DEMO COPY

64

Sop. Cor. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo, Jam - bo, Jam - bo, Jam - bo,

Solo-Cor. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo, Ma-nya - ra Jam - bo Jam - bo,

Rep.-Cor. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo, Ma-nya - ra Jam - bo Jam - bo,

2nd Cor. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo, Ma-nya - ra Jam - bo Jam - bo,

3rd Cor. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo, Ma-nya - ra Jam - bo Jam - bo,

Fln. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo, Ma-nya - ra Jam - bo Jam - bo,

Solo-Hn. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo, Ma-nya - ra Jam - bo Jam - bo,

1st Hn. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo, Ma-nya - ra Jam - bo Jam - bo,

2nd Hn. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo, Ma-nya - ra Jam - bo Jam - bo,

1st Bar. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo, Ma-nya - ra Jam - bo Jam - bo,

2nd Bar. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo, Ma-nya - ra Jam - bo Jam - bo,

1st Trb. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo, Ma-nya - ra Jam - bo Jam - bo,

2nd Trb. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo, Ma-nya - ra Jam - bo Jam - bo,

B. Trb C Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo, Ma-nya - ra Jam - bo Jam - bo,

Euph. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo, Ma-nya - ra Jam - bo Jam - bo,

Bass in Eb

Bass in Bb

Congas

Perc.

Perc.

Mar. Jam - bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo, Ma-nya - ra Jam - bo Jam - bo,

DEMO COPY

68

69

Sop. Cor. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo

Solo-Cor. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo

Rep.-Cor. play Jam - bo play f Jam - bo play f Jam - bo play f Jam - bo

2nd Cor. Jam - bo play f Jam - bo play f Jam - bo play f Jam - bo

3rd Cor. Jam - bo play f Jam - bo play f Jam - bo play f Jam - bo

Flnh. play Jam - bo f Jam - bo play f Jam - bo play f Jam - bo

Solo-Hn. Jam - bo Jam - bo Ma - nya - ra Jam - bo Jam - bo

1st Hn. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo

2nd Hn. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo

1st Bar. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo

2nd Bar. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo

1st Trb. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo

2nd Trb. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo

B. Trb C Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo

Euph. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo

Bass in Eb Jam - bo Jam - bo

Bass in Bb Jam - bo Jam - bo

Congas Jam - bo Jam - bo

Perc. Jam - bo Jam - bo

Perc. Jam - bo Jam - bo

Mar. Jam - bo Ma - nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo

DEMO Score

72

Sop. Cor. Jam-bo *f*

Solo-Cor. Jam-bo *f* div

Rep.-Cor.

2nd Cor. *mf*

3rd Cor. *mf*

Fln. *mf*

Solo-Hn. Jam-bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

1st Hn. Jam-bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

2nd Hn. Jam-bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

1st Bar. Jam-bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

2nd Bar. Jam-bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

1st Trb. Jam-bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

2nd Trb. Jam-bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

B. Trb C Jam-bo Ma-nya - ra Jam - bo Jam - bo, Jam - bo Ma - nya - ra Jam - bo Jam - bo,

Euph.

Bass in Eb

Bass in Bb

Congas

Perc.

Perc.

Mar. Xylophone Jam - bo *f*

76

77

sim.

Sop. Cor. 

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C.

Euph.

Bass in Eb

Bass in Bb

Congas

Perc.

Perc.

Mar.

sim.

play

Jam - bo Ma - nya - ra play

Jam - bo Ma - nya - ra play

Jam - bo Ma - nya - ra

H.H. (foot)

H. Tom M. Tom B.D.

sim.

mf

80

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flnh.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Congas

Perc.

Perc.

Mar.

DEMO SCORE

This is a musical score page featuring 21 staves of music. The staves are labeled as follows: Sop. Cor., Solo-Cor., Rep.-Cor., 2nd Cor., 3rd Cor., Flnh., Solo-Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb C, Euph., Bass in Eb, Bass in Bb, Congas, Perc., Perc., and Mar. A large red diagonal watermark reading "DEMO SCORE" is overlaid across the center of the page.

84

85

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C.

Euph.

Bass in Eb

Bass in Bb

Congas

Perc.

Perc.

Mar.

88

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flnh.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Congas

Perc.

Perc.

Mar.

DEMO SCORE

93

Sop. Cor. *sffz*

Solo-Cor. *f*

Rep.-Cor. *sffz*

2nd Cor. *f*

3rd Cor. *sffz* *f*

Fln. *sffz*

Solo-Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C.

Euph. *mf*

Bass in Eb *mf*

Bass in Bb *mf*

Congas *mf*

Perc. *mf*

Perc. *mf*

Mar. *f*

DEMO SCORE

96

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Congas

Perc.

Perc.

Mar.

DEMO SCORE

101

100

Sop. Cor. - - -

Solo-Cor. Shout: Jambo! - - Jambo Bwana! - - Habari gani!

Rep.-Cor. - - -

2nd Cor. - - -

3rd Cor. - - -

Fln. - - -

Solo-Hn. mute - - -

1st Hn. mute p - - -

2nd Hn. mute p - - -

1st Bar. - - -

2nd Bar. - - -

1st Trb. - - -

2nd Trb. - - -

B. Trb C - - -

Euph. - - -

Bass in Eb - - -

Bass in Bb - - -

Congas - - -

Perc. - - -

Perc. - - -

Mar. - - -

DEMO SCORE

105

Sop. Cor. -

Solo-Cor. Hakuna Matata!

Rep.-Cor. *mf* Sing: Ha - ku - na - ma - ta - ta
Sing: Ha - ku - na - ma - ta - ta
Ha - ku - na - ma - ta - ta

2nd Cor. Sing: Ha - ku - na - ma - ta - ta
Ha - ku - na - ma - ta - ta

3rd Cor. Sing: Ha - ku - na - ma - ta - ta
Ha - ku - na - ma - ta - ta

Flnh. Sing: Ha - ku - na - ma - ta - ta
Ha - ku - na - ma - ta - ta

Solo-Hn. -

1st Hn. -

2nd Hn. -

1st Bar. Sing: Ha - ku - na - ma - ta - ta
Sing: Ha - ku - na - ma - ta - ta

2nd Bar. Sing: Ha - ku - na - ma - ta - ta
Ha - ku - na - ma - ta - ta

1st Trb. Sing: Ha - ku - na - ma - ta - ta
Ha - ku - na - ma - ta - ta

2nd Trb. Sing: Ha - ku - na - ma - ta - ta
Ha - ku - na - ma - ta - ta

B. Trb C. Sing: Ha - ku - na - ma - ta - ta
Ha - ku - na - ma - ta - ta

Euph. -

Bass in Eb -

Bass in Bb -

Congas *mf* -

Perc. -

Perc. *mf* -

Mar. *mf* -

DEMO SCORE

109

108

Sop. Cor. *f*

Solo-Cor. *mf*

Rep.-Cor. Sing:
ku - na ma - ta - ta

2nd Cor. Sing:
ku - na ma - ta - ta

3rd Cor. Sing:
ku - na ma - ta - ta

Fln. Sing:
ku - na ma - ta - ta

Solo-Hn. Sing:
ku - na ma - ta - ta

1st Hn. Sing:
ku - na ma - ta - ta

2nd Hn. Sing:
ku - na ma - ta - ta

1st Bar. Sing:
ku - na ma - ta - ta

2nd Bar. Sing:
ku - na ma - ta - ta

1st Trb. Sing:
ku - na ma - ta - ta

2nd Trb. *mp* — *mf*
ku - na ma - ta - ta

B. Trb C. *mp* — *mf*
ku - na ma - ta - ta

Euph. *mf*

Bass in Eb *mf*

Bass in Bb *mf*

Congas

Perc. *mf*

Perc.

Mar. *mf*

DEMOSCORE

113

112

Sop. Cor.

Solo-Cor.

Rep.-Cor.

ku - na ma - ta - ta

2nd Cor.

ku - na ma - ta - ta

3rd Cor.

ku - na ma - ta - ta

Fln.

ku - na ma - ta - ta

Solo-Hn.

open

1st Hn.

open

2nd Hn.

open

1st Bar.

ku - na ma - ta - ta

2nd Bar.

ku - na ma - ta - ta

1st Trb.

mp

2nd Trb.

mp

B. Trb C

mp

Euph.

mf

Bass in Eb

mf

Bass in Bb

mf

Congas

mf

Perc.

mf

Spoons (or Tamb.)

Perc.

Mar.

mp

116

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flnh.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Congas

Perc.

Perc.

Mar.

DEMO SCORE

121

120

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Congas

Perc.

Perc.

Mar.

124

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flnh.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Congas

Perc.

Perc.

Mar.

DEMO SCORE

This is a musical score page for a band or orchestra. The page contains 21 staves of music. The instruments listed on the left are: Sop. Cor., Solo-Cor., Rep.-Cor., 2nd Cor., 3rd Cor., Flnh., Solo-Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb C, Euph., Bass in Eb, Bass in Bb, Congas, Perc., Perc., and Mar. The score is numbered 124 at the top. A large red diagonal watermark reading "DEMO SCORE" is overlaid across the middle of the page.

130 Zebras and Gnus
 Powerful $\text{♩} = 144$

128

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C.

Euph.

Bass in Eb

Bass in Bb

Congas

Perc.

Perc.

Mar.

DEMO SCORE

136

134

Sop. Cor. *ff*

Solo-Cor. *ff*

Rep.-Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Fln. *ff*

Solo-Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Trb. *ff*

2nd Trb. *ff*

B. Trb C *ff*

Euph. *ff*

Bass in Eb *ff*

Bass in Bb *ff*

Timp. *ff*

Perc. *ff*

Perc. *ff*

Mar. *ff*

to Congas

f Cymb.

f B.D.

f

139

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Congas

Mar.

DEMO SCORE

145

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C.

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Congas

Mar.

151

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flnh.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Congas

Mar.

156

The score consists of two systems of music. System 1 (measures 151-155) includes parts for Sop. Cor., Solo-Cor., Rep.-Cor., 2nd Cor., 3rd Cor., Flnh., Solo-Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb C, Euph., Bass in Eb, Bass in Bb, Timp., Perc., Congas, and Mar. System 2 (measures 156-159) includes parts for Sop. Cor., Solo-Cor., Rep.-Cor., 2nd Cor., 3rd Cor., Flnh., Solo-Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb C, Euph., Bass in Eb, Bass in Bb, Timp., Perc., Congas, and Mar. The instrumentation is primarily brass and woodwind, with some percussion and a marimba. Dynamics like *f* (fortissimo) and *ff* (fortississimo) are indicated throughout the score.

157

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flnh.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Congas

Mar.

163

166

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C.

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

Congas

Mar.

169

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Timp.

Perc.

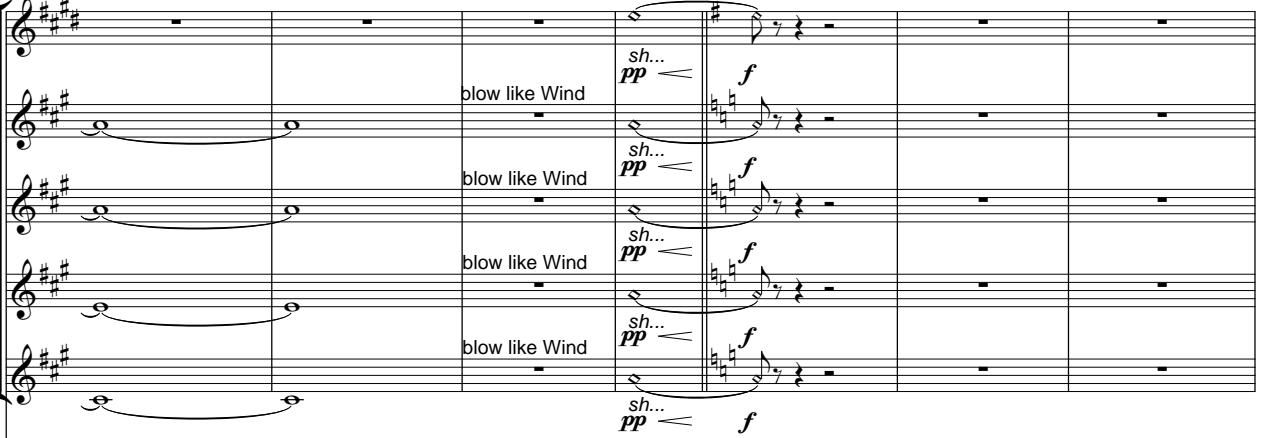
Congas

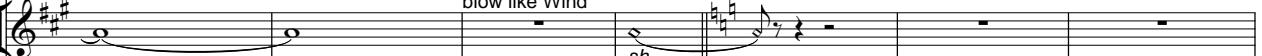
Mar.

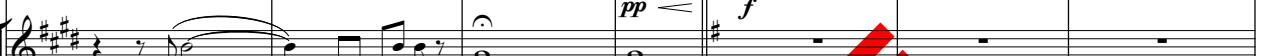
rit.

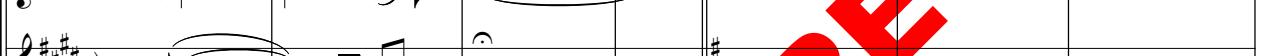
blow like Wind

180 The Jambo Song
Freely ♩ = 86

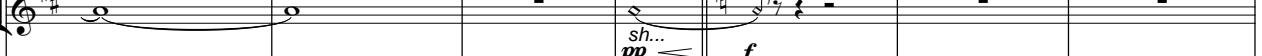
Sop. Cor. 

Solo-Cor. 

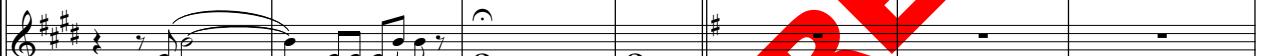
Rep.-Cor. 

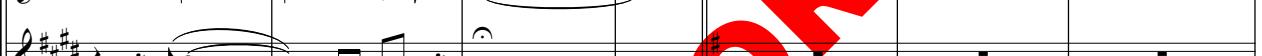
2nd Cor. 

3rd Cor.

Fln. 

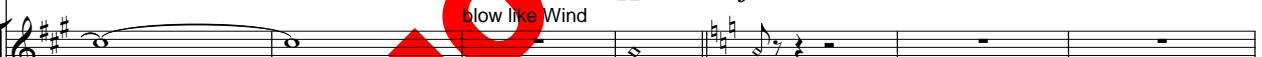
Solo-Hn. 

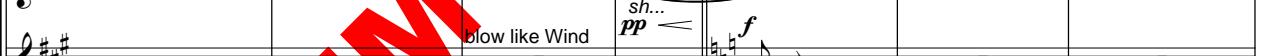
1st Hn. 

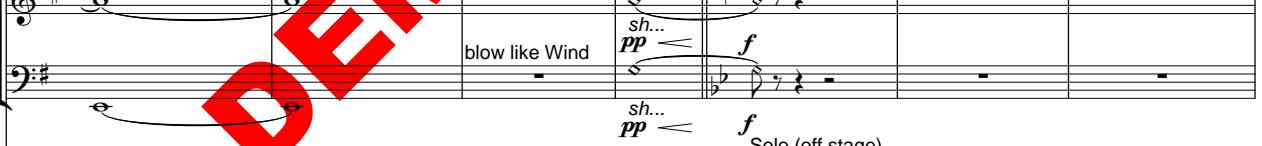
2nd Hn. 

1st Bar. 

2nd Bar. 

1st Trb. 

2nd Trb. 

B. Trb C 

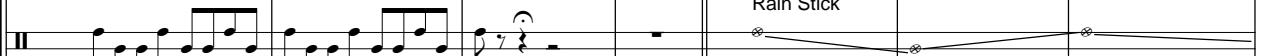
Euph. 

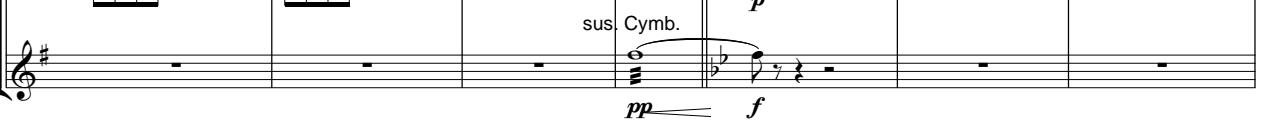
Bass in Eb 

Bass in Bb 

Timp. 

Perc. 

Congas 

Mar. 

DEMOSCORE

187 African Beat $\text{J}=120$

rit.

183

Sop. Cor. Solo-Cor. Rep.-Cor. 2nd Cor. 3rd Cor.

Flnh. Solo-Hn. 1st Hn. 2nd Hn.

1st Bar. 2nd Bar.

1st Trb. 2nd Trb. B. Trb C

Euph.

Bass in Eb Bass in Bb

Timp. Perc.

Congas Mar.

DEMO SCORE

cue Trb. *sim.*
mf *cue Trb.* *sim.*
mf *sim.*
mf *sim.*
mf *sim.*

mf

Egg-Shaker

mf
Conga
mf
Xylo (soft Mallets)

190

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flnh.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Shaker

Perc.

Congas

Mar.

195

DEMO SCORE

196

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flnh.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Shaker

Perc.

Congas

Mar.

DEMO SCORE

The score consists of 20 staves of music. The instruments listed are: Sop. Cor., Solo-Cor., Rep.-Cor., 2nd Cor., 3rd Cor., Flnh., Solo-Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb C, Euph., Bass in Eb, Bass in Bb, Shaker, Perc., Congas, and Mar. The page is marked with a large red diagonal watermark reading "DEMO SCORE". The page number 41 is in the top right corner.

203

200

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Shaker

Perc.

Congas

Mar.

DEMO SCORE

205

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Shaker

Perc.

Congas

Mar.

DEMO SCORE

The score consists of 18 staves of music. The first five staves (Sop. Cor., Solo-Cor., Rep.-Cor., 2nd Cor., 3rd Cor.) have a key signature of one sharp. The next five staves (Fln., Solo-Hn., 1st Hn., 2nd Hn., 1st Bar.) have a key signature of one sharp. The remaining staves (2nd Bar., 1st Trb., 2nd Trb., B. Trb C, Euph., Bass in Eb, Bass in Bb, Shaker, Perc., Congas, Mar.) have a key signature of one flat. Measure 205 begins with a rest for most instruments. The Solo-Horn and 1st Horn play eighth-note patterns. The 2nd Horn and 3rd Horn play sixteenth-note patterns. The Flute and Solo-Cor. play eighth-note patterns. The Rep.-Cor. and 2nd Cor. play eighth-note patterns. The 3rd Cor. plays sixteenth-note patterns. The 1st Bar. and 2nd Bar. staves are blank. The 1st Trombone, 2nd Trombone, Bass Trombone C, and Euphonium play eighth-note patterns. The Bass in Eb and Bass in Bb play eighth-note patterns. The Shaker is silent. The Percussion and Congas play eighth-note patterns. The Maracas play eighth-note patterns. The score ends with a dynamic marking of *f*.

211

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Shaker

Perc.

Congas

Mar.

DEMO SCORE

f

f

219

216

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Eup.

Bass in Eb

Bass in Bb

Shaker

Perc.

Congas

Mar.

DEMOSCORE

219

Solo

cup mute

one, cup mute **p**

one, cup mute **p**

p

one, cup mute

f

one, cup mute **p**

220

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Eup.

Bass in Eb

Bass in Bb

Shaker

Perc.

Congas

Mar.

DEMO SCORE

224

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Shaker

Perc.

Congas

Mar.

227 sing!

Jam-bo,
others, mute Jam-bo Bwa-na, Ha -ba-ri

sing! *mf*

Jam-bo,
others, mute Jam-bo Bwa-na, Ha -ba-ri

mf

sing!

Jam-bo, Jam-bo Bwa-na, Ha -ba-ri

DEMOSCORE

229

Sop. Cor. ga-ni, M - zu - ri sa-na. Wa - ge - ni mwa-ka - ri bish-wa, Ken-ya ye - tu Ha-ku - naMa

Solo-Cor.

Rep.-Cor. ga-ni, M - zu - ri sa-na. Wa - ge - ni mwa-ka - ri bish-wa, Ken-ya ye - tu Ha-ku - naMa

2nd Cor.

3rd Cor.

Fln. ga-ni, M - zu - ri sa-na. Wa - ge - ni mwa-ka - ri bish-wa, Ken-ya ye - tu Ha-ku - naMa

Solo-Hn. ga-ni, M - zu - ri sa-na. Wa - ge - ni mwa-ka - ri bish-wa, Ken-ya ye - tu Ha-ku - naMa

1st Hn. ga-ni, M - zu - ri sa-na. Wa - ge - ni mwa-ka - ri bish-wa, Ken-ya ye - tu Ha-ku - naMa

2nd Hn. ga-ni, M - zu - ri sa-na. Wa - ge - ni mwa-ka - ri bish-wa, Ken-ya ye - tu Ha-ku - naMa

ga-ni, M - zu - ri sa-na. Wa - ge - ni mwa-ka - ri bish-wa, Ken-ya ye - tu Ha-ku - naMa

1st Bar. ga-ni, M - zu - ri sa-na. Wa - ge - ni mwa-ka - ri bish-wa, Ken-ya ye - tu Ha-ku - naMa

2nd Bar. ga-ni, M - zu - ri sa-na. Wa - ge - ni mwa-ka - ri bish-wa, Ken-ya ye - tu Ha-ku - naMa

1st Trb. ga-ni, M - zu - ri sa-na. Wa - ge - ni mwa-ka - ri bish-wa, Ken-ya ye - tu Ha-ku - naMa

2nd Trb. ga-ni, M - zu - ri sa-na. Wa - ge - ni mwa-ka - ri bish-wa, Ken-ya ye - tu Ha-ku - naMa

B. Trb C. ga-ni, M - zu - ri sa-na. Wa - ge - ni mwa-ka - ri bish-wa, Ken-ya ye - tu Ha-ku - naMa

Euph. ga-ni, M - zu - ri sa-na. Wa - ge - ni mwa-ka - ri bish-wa, Ken-ya ye - tu Ha-ku - naMa

Bass in Eb

Bass in Bb

Shaker

Perc.

Congas

Mar.

DEMOSCOPE

235

Sop. Cor. play
ta - ta. open

Solo-Cor. play, open
ta - ta. open

Rep.-Cor. f

2nd Cor. open
f

3rd Cor. f

Flhn. play
ta - ta. play

Solo-Hn. ta - ta. play
ta - ta. play

1st Hn. ta - ta. play
ta - ta. play

2nd Hn. ta - ta. play
f

1st Bar. play
ta - ta. play

2nd Bar. ta - ta. f

1st Trb. play
ta - ta. play

2nd Trb. ta - ta. play

B. Trb C. ta - ta. play
ta - ta.

Euph. play
ta - ta. f

Bass in Eb
f

Bass in Bb
f

Shaker f

Perc. f

Congas

Mar. f

238

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Shaker

Perc.

Congas

Mar.

DEMO SCORE

This is a musical score page featuring 20 staves of music. The instruments are: Sop. Cor., Solo-Cor., Rep.-Cor., 2nd Cor., 3rd Cor., Fln., Solo-Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb C, Euph., Bass in Eb, Bass in Bb, Shaker, Perc., Congas, and Mar. The page is numbered 50 at the top left. A large red diagonal watermark reading "DEMO SCORE" is overlaid across the middle of the page.

243

242

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Shaker

Perc.

Congas

Mar.

The music is in common time and consists of four measures per staff. The instrumentation includes woodwind and brass sections, basses, percussion, and auxiliary instruments like shakers and maracas. Measure 243 begins with a dynamic change and continues the rhythmic patterns established in measure 242.

246

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Shaker

Perc.

Congas

Mar.

DEMO SCORE

This is a musical score page for a band or orchestra. The page contains 18 staves of music. The instruments listed on the left are: Sop. Cor., Solo-Cor., Rep.-Cor., 2nd Cor., 3rd Cor., Fln., Solo-Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb C, Euph., Bass in Eb, Bass in Bb, Shaker, Perc., Congas, and Mar. The score is numbered 246 at the top left. A large red diagonal watermark reading "DEMO SCORE" is overlaid across the middle of the page.

250

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Flnh.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C

Euph.

Bass in Eb

Bass in Bb

Shaker

Perc.

Congas

Mar.

DEMO SCORE

The score consists of 18 staves of music. The first 12 staves represent the woodwind section, with parts for Soprano, Solo, and Repetition Corals, Flute, Solo Horn, various Horns (1st, 2nd, 3rd), Trombones (1st, 2nd), Bass Trombone, and Bassoon. The next 6 staves represent the brass section, with parts for Trumpets (1st, 2nd), Trombones (1st, 2nd), and Euphonium. The final two staves represent the percussion section, with parts for Shaker, Percussion, Congas, and Maracas. The music includes dynamic markings such as *f*, *fp*, and *ff*, as well as crescendos indicated by arrows pointing upwards. The page is numbered 250 at the top right.